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The Charmed Reboot: What Went Wrong? (Part 3)

Kelvin Giwa Follow 6 min read · Mar 16, 2026

The third part in a series of articles examining the pitfalls of The CW's Charmed Reboot.

Image from The CW

In this chapter on my scathing treatise of where the *Charmed* Reboot shot itself in the foot following the showrunner change that transpired between Season 1 and Season 2, I would like to focalize this instalment on the characters of Dr Macy Vaughn (Madeleine Mantock) and Harry Greenwood (Rupert Evans) and the subject topic of romance. In doing so I would like to elucidate the readership and the viewership to the dangers of contrived romantic melodrama and how contrived romantic melodrama can besmirch a character and sound the death knell for all parties involved.

The *Charmed* universe is no stranger to romance. Indeed, romance is an inconvertible throughline that serves as a preeminent narrative lynchpin (and crutch) for *Charmed*. The sisterhood is at the apogee of this hypothetical pecking order, followed claustrophobically closely by the peccadilloes of the sister's romantic relationships. As far as the original series was concerned, due to the trappings of the time period in which it was conceived, it could be argued that there was occasionally a disproportionate amount of focus and

fixation on who the sisters were dating and having sex with — and conversely who they weren't dating and having sexual relations with.

For example, Piper Halliwell (Holly Marie Combs Ryan) is the object of hyperbolic concern and misguided discombobulation from her sisters following her separation from Leo (Brian Krause) to that point that they, without her express permission, conjured up a well-endowed sentient sex toy. Conversely, in Season 3 of the original series, Prue Halliwell (Shannen Doherty) spent the season largely untethered to and unencumbered by the pungent ardour of a musky, sweaty proprietor of the XY chromosome, and I personally think that this was to her benefit. That she is without a significant other does open her up to some innocuous sisterly ridicule and commentary on her "pickiness" but as far as I'm concerned — more power to her.

That her character was not beholden to a man (or woman) in a romantic context was a phenomenal boon. It enabled a preponderant amount of protagonism and insight into her character that she otherwise would have been denied if she were joined at the hip to a paramour. In that season the viewership can see and experience the story of Prue Halliwell the woman, and not Prue Halliwell as part of a romantic relationship ecosystem. This is a luxury that characters like Piper Halliwell and Phoebe Halliwell (Alyssa Milano) aren't necessarily afforded because of their constant proximity to their spouses and significant others, demonic or otherwise.

Image from The CW

I'm not calling for a moratorium on romance, but I do beseech writers to handle romance and its narrative repercussions with more tact and aplomb. With some of the media that I've consumed, writers usually fall into the category of discarding romance altogether — treating it like a cumbersome albatross that they would very much rather be relieved of, only to then blindside the audience with a shoehorned in endgame pairing (Naruto and Hinata, and at this rate, Noelle and Asta) at the series' conclusion. Or, they make romance the end all and be all of one or both characters involved in a pairing. A usually autonomous and riveting character, rife with storytelling potentialities becomes a one-note amorous zombie whose thoughts and dialogue are only concerned with the particulars of their significant other — honestly, this can be attributed to both Piper and Leo and Phoebe and Cole (Julian McMahon), respectively during various points in the original *Charmed*.

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The latter, I feel, is a malady that Macy Vaughn was unfortunately stricken with, and my did it do a number on a character that was such adroit representation for nerdy, STEM Women of Colour. Harry and Macy's romance was a slow burn and up until the middle of Season 2 I will concede that the writers did a relatively good job in developing their relationship and attraction towards one another. The issue is that in Season 2 (this is unfortunately not exclusive to Macy) Macy becomes so inescapably engorged by her relationship with Harry that she loses the qualities that made her so captivating. The erudite and somewhat socially awkward Science Witch is displaced almost indefinitely by this dour, melancholic lovesick thing that the viewership are hard pressed to reconcile with the Macy of the first season.

Image from The CW

It happens that early on in the second season, Macy is abducted by Harry's evil doppelganger, Jimmy. Now, this is obviously a very disconcerting and traumatizing experience for Macy. She's bereft of her active witch powers and her demon powers are ineluctably on the wane, so she is horrified out of her mind, and then compound this with the fact that Jimmy is the nefarious clone of a man she has now come to harbour romantic feelings for. It's a very morally and romantically confounding situation that should have been the catalyst for deeper insight into Macy's psyche, but this insight never comes.

The writers subject her character to this traumatic ordeal and don't do any of the legwork to properly address the ramifications of this event. She is treated like a veritable ornament to supplement the progression of Jimmy's story as it relates to Harry, but not Macy's story as it related to her being a Charmed

One that must navigate these unfamiliar and emotionally overwhelming territories.

Image from The CW

Throughout the course of the season Macy is progressively stripped of her uniqueness. Elements of her character that endeared her to so many are incrementally winnowed away and this can be largely attributed to her relationship with Harry. Harry, conversely, is the recipient of a substantive amount of characterization, character development and focalization. He arguably becomes more central to the plot of *Charmed* in its second Season than the actual Charmed Ones. The viewership is forced to watch helplessly as Dr Macy Vaughn languishes in relative obscurity — left to subsist off of a very laborious romance side plot that eventually demeans and diminishes the strength of her character.

Much of Macy's plot in the first season of the show is centred around her quest for uncovering the truth behind her past, uncovering the truth regarding her mother's death, coming to terms with her demonic heritage and the fact that she is a sister to two other sisters and making peace with her new destiny after overcoming the temptation of the power of The Source. Macy, like her sisters, concludes Season 1 optimistic of what the future holds even though it will be fraught with perils aplenty. Come Season 2, though, her demonic heritage, an aspect of her character that was initially largely untouched during the transition between Season 1 and Season 2, is promptly and disappointingly dealt with by giving it to Abigael (Poppy Drayton).

Image from The CW

Something that was so critical to Macy's inspiring journey of self-discovery and self-acceptance is essentially pillaged and appropriated from her and given to a character that the writers bend over backwards to shower in preferential treatment. Additionally, a lot of the idiosyncrasies that made Macy so intriguing are done away with, too, such as her penchant for Science and her optimistic ingenuity. Season 2 does not properly address her trauma of losing Gavin at the end of Season 1, nor does it meaningfully address her insecurities of being displaced and discounted by her new found family.

Mel (Melonie Diaz), like Macy, are pallid and frankly, banal shells of what they used to be in this new iteration of the *Charmed* Reboot, and coupled with the fact that the episodes do not capitalize on or maximize the inherent potential of the many vicissitudes that are visited on the sisters, it generally makes for an incredibly drab and discomfiting viewing experience. It hurts to know that a series that had just about found its footing in the second half of its first season is abruptly taken out back and shot so an incongruently abysmal and lesser facsimile can take its place in the interim, and thus the deterioration of the *Charmed* Reboot continues.

To be continued...

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